ISSUE 25 The Monthly Magazine of Cult Television £1.50 US $3.75 CAN $4.50

V

The story of Alien lizards in human disguises

STAR TREK's

Prime Directive

DOCTOR WHO 's

TARDIS designer

FANTASY FLASHBACK

THE TOMORROW PEOPLE

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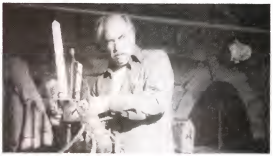
Front Cover: The main cast of resistance fighters in the **V** series



Editorial

The deaths of Gene Roddenberry and Irwin Allen see the end of an era. Both made their individual stamps on film and television. While Allen's main tv contribution rests in the Sixties, Roddenberry's continues in the Nineties, and probably much further in the hearts and minds of others.

So who are the 'names' now? I suppose the only one now is Steven Spielberg, though not forgetting the late Jim Henson. Let us hope that there will be more 'names' to come...

Next issue is our end of year holiday double issue, out 19th December and priced at £2.95 (at the regular price for Subscribers, of course). Don't miss it...

Jan Vincent-Rudzki

TV Zone Issue 25 December 1991. (ISSN: 0957-3844) *Editor* Jan Vincent-Rudzki, *Assistant Editor* David Richardson, *Production Assistants* Nicholas Briggs, Deanne Holding *Contributors* Mark Chappell, Stuart Clark, Ian Garrard, Richard Houldsworth, Dominic May, Gary Russell, Rod Summers, André Willey. *Publisher* Stephen Payne. **Editorial Address: TV Zone, Visual Imagination Limited, PO Box 371, London SW14 8JL.** Fax: 081 876 9455. All letters, articles and photographs for possible publication are welcome. We will return items if an SAE is included but no responsibility can be undertaken for loss or damage. For subscription information see back cover. Advertising rates on application to the Editorial Address or telephone 081 878 5486 and ask for 'TV Zone adverts'. Distribution: Comag, Tavistock Road, West Drayton, Middlesex UB7 7QE. Tel: 0895 444055. Printed by Thamesmouth.

Compiled by Dominic May & Stuart Clark

The Merlin Chronicles

Merlin of the Crystal Cave (BBC1, Sundays) was independently made for the BBC by **Red Dwarf** producer Noel Gay Television. Its strong cast includes Robert Powell and Don Henderson, with George Winter as the adult Enchanter.
Dramatized by Steve Bescoby from the best-seller *The Crystal Cave*, the series follows the life of Merlin from his birth, through his education by the eccentric hermit Galapas (Don Henderson) and his entry into the service of Ambrosius (Robert Powell). We see the building of Stonehenge and the coming of King Arthur. There is scope apparently for at least two sequels.

On BBC-1

Dark Season (BBC1, Thursdays at 4.35 pm) is a six-part adventure series by Russel T Davies, starring Brigit Forsyth (**The Likely Lads**) as Miss Maitland and includes Jacqueline Pearce (**Blake's 7**'s Servalan) as Pendragon. Two stories have been produced. The first concerns three teenagers and their teacher (Forsyth) and the potential enslavement of the world by computers. The second involves the protagonists in a battle against a self-perpetuating mechanical war machine, found on an archaeological dig.
Watt on Earth (BBC1, Mondays and Tuesdays at 4.20 pm) is a 12-part bi-weekly comedy thriller by ex-**Who** writers Pip & Jane Baker, and concerns Watt, a shape changing alien, who fails to change shape properly.

Irwin Allen

Irwin Allen, nicknamed the Master of Disaster because of his run of 1970s films belonging to that genre, died at the beginning of November, aged 75, after a heart attack. Allen is probably best remembered by tv fans for his 1960s Fantasy series **Voyage to the Bottom of the Sea**, **The Time Tunnel**, **Land of the Giants** and **Lost in Space**.

Anderson's G-Force

Gerry Anderson has entered into a joint venture with new British production company Actis. Preproduction is now under way on a new international Science Fiction animation series entitled **G-Force**. The series will feature the work of Russian animators because, according to Anderson, "We felt that the Soviet Union is the best place to achieve what we want from the characters in terms of animation, although all the pre-production will be carried out in London by British animators Littler McKie." Or, to read between the lines, there is not enough money to fully make the series in the UK.
ITC have put together a package of Anderson animation and Supermarionation titles for sale under the banner **Excellent Adventures**. They are also plugging a package of classic TV series which includes **Department S** and **The New Adventures of Charlie Chan**.

1992 Virgins

Virgin's **Doctor Who** books for the first half of 1992 contain a mixture of old and new. All New Adventures books continue to be priced at £3.50, while Target reprints go up to £2.99.
January sees reprints of *The Daleks* and *The Nightmare Fair*. The first segment of the second batch of New Adventures, *Cat's Cradle*, kicks off with *Time's Crucible* by ex-**Who** writer Marc Platt in February. The other two books in the series, *Warhead* by ex-**Who** Script Editor Andrew Cartmel and *Witch Mark* by fan fiction writer Andrew Hunt, see print in April and June respectively. Covers for the new novels are by Peter Elsen, who has provided art work for many SF books.
A series of Peter Davison reprints is planned with *Kinda* and *The Visitation* in February; *Arc of Infinity* and *Mawdryn Undead* set for March; *Earthshock* and *The Awakening* in April, and *The Caves of Androzani* in May. Terrance Dicks also has *Robot* (Tom Baker) out in May and the two Peladon novels in June. All reprint covers, with the exception of *The Nightmare Fair*, are new versions by Alister Pearson.
Other **Who** related books due include: *Doctor Who: The Sixties* by David Howe, Stephen James Walker and Mark Stammers, followed by *Doctor Who: Monsters* by Adrian Rigelsford and Andrew Skilleter, and *The Universal Data Bank* by Jean-Marc L'officier which is another of those A to Z affairs, this time a series of generic essays about particular **Doctor Who** topics.
Still on **Who** — the *Doctor Who Appreciation Society* is asking fans to send a Christmas card to Peter Cregeen, Head of BBC Drama Serials, and include with their Christmas message something like 'Exactly when is Doctor Who coming back?' The DWAS is asking everyone who sends a card to tell them, at 'Target Who, PO Box 519, LONDON, SW17 8BU.' The campaign runs to 20th December.

Things to Come

Details about a prestigious Pebble Mill BBC-2 drama for 1992, entitled **Witchcraft**, are beginning to filter through. Written by Nigel Williams, the plot revolves around an individual making a present day investigation into witchcraft and somehow being dragged back to the time when witch-hunts really took place. The cast includes Peter McEnery, Alan Howard, Lisa Harrow and Clive Wood.
The highly acclaimed *Archer's Goon* by Diana Wynne Jones, has been turned into a six-part children's comedy thriller, for transmission on BBC-1 in the New Year. The story centres on the Goon, a large, cumbersome and intimidating thug, who takes root in the kitchen of the Sykes family and refuses to leave until he gets satisfaction. But who is behind the threat and what does he want?
Cosgrove Hall have just successfully completed production of a £750,000 13-part animated series of the Terry Pratchett book, **Truckers**, for transmission on the ITV network from January.
Hanna-Barbera's latest cartoon series, **Pirates of Dark Water**, will be screened on BBC-1 in the New Year, with Roddy Mc-

Recently picked up on our tv sets, the Tiny Toons' adventure with Duck Vader. And look, in the Space dock are some very familiar Space (and Time) machines! Who

Dowell and Tim Curry among the voice artists. The action takes place in another time on the dying planet of Mer, which is 98% water, and chronicles the heroic efforts of Ren, a 17 year old warrior, and his misfit friends to save the planet.
A tv version of **The Cloning of Joanna May** by Fay Weldon is to be transmitted in two parts during January 1992 with Siri (**Moondial**) Neal among the cast. Bucky O'Hare, based on the comic novel by Michael Golden, Larry Hams and Cory Adams, is a zany Science Fiction spoof cartoon series, which the BBC will transmit in 1992. The evil Toads have conquered Bucky's world and the fight is on...

Shorts

A season of programming at the NFT in London, *Cult TV at Christmas*, is currently under way. Programming includes **The Ash Tree**, a 1975 BBC blood-chiller featuring Lalla Ward, and two Christmas episodes of **The Avengers**. The NFT Box Office can be contacted on 071 928 3232.
The 3,000 hour Hanna-Barbera library, has been sold to Turner Broadcasting Services for £192 million ($320 million). Reports have circulated that TBS are interested in launching a world-wide entertainment channel based on the library, although fruition of this could take up to five years.
The death of **Star Trek** creator, Gene Roddenberry, has been marked by various **Star Trek** fan clubs in the United States by the setting up of a scholarship fund for aspiring Science Fiction
The first series of **War of the Worlds** is popping up in some ITV late night schedules. It is currently being screened at midnight on Fridays by Yorkshire Television. However, it is heavily edited to remove the more gruesome scenes. Anglia will be showing the series early next year, but there is no word from other ITV stations.
Coventry cable station LTV are currently showing **The Tomorrow People**!
Rumours persist that Channel Four will replace **The Time Tunnel**, when it finishes its run, with **Planet of the Apes**.
A **Sapphire and Steel** video release is rumoured for some time in 1992 and Channel Four has been linked to a possible purchase of the show.

Bold CIC

CIC Video will finish the third season of **The Next Generation** in February '92. The fourth season will be complete by June and the fifth season by October. That leaves the way clear for season six to be released almost simultaneously with its transmission in the States.

Read all about it...
Monks visit *Next Generation*

Confused by the picture on the cover of CIC Video of *Evolution* and *The Ensigns of Command*? It's actually a behind the scenes shot of some Buddhist monks who visited the set!
In April, CIC will be issuing a 'Collectors Edition' boxed set of wide screen versions of the first five **Star Trek** films.

Season 7?

Some of the **Next Generation** cast have been approached about the possibility of appearing in a seventh season. The idea has *not* met with universal welcome from the actors. If the series is to extend past its contracted six seasons considerable negotiations will have to take place.

Time Tunnel Found!

Channel Four created a stir among Irwin Allen fans by showing the trailer for a lost episode of **The Time Tunnel**. The episode, *The Idol of Death*, was not shown in the show's recent ITV run because of 'undisclosed legal problems' (see *Starburst Yearbook '90*). Channel Four have said they are not showing the episode because the print supplied was untransmittable. That was the reason Fox Television gave for leaving another episode, *Raiders From Outer Space*, out of the package they sold to the ITV regions a few years ago. Interestingly, Channel Four have said that they plan to transmit *Raiders from Outer Space* episode in its correct slot, between *The Kidnappers* and *Town of Terror*.

Quantum Leap

Quantum Leap is back on BBC2. But... the first run of **Quantum Leap** ended two episodes into the second season, and this second run has begun four episodes later, leaving *The Americanization of Michiko*, *What Price*, *Gloria* and *Blind Faith* unshown. The length of this second run has yet to be determined and will not include all of the episodes. The BBC will show 'only the strong episodes', so they are re-editing the endings of the shows so that they seem to follow on from one another and conform to their own arbitrary decisions about the quality of the episodes. Needless to say, **Quantum Leap** fans as already bombarding the BBC with letters and phone calls of protest.

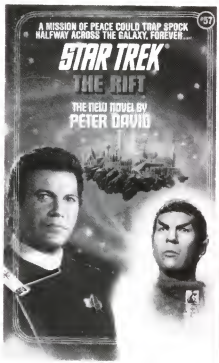
Trek Video 'Row'

An increasing number of readers are contacting us (see letters page) about the latest CIC **Next Generation** videos. The action seems speeded up. So, what's going on...?
Well, **The Next Generation** is shot on film, but assembled / edited onto video tape. Naturally, the finished product exists on the American video system, NTSC, but British tv/video uses a system called PAL.
A very important difference between the systems is that PAL runs at 25 video frames per second and NTSC runs at 30 video frames per second.
Conversion of video from NTSC to PAL results in a degrading of picture quality. Mindful of complaints about the poor picture quality of the **Next Generation** UK videos, CIC Video adopted a new system of converting the **Trek** NTSC master tapes to PAL master tapes, which were then duplicated for retail release. The new system is DEFT (Digital Electronic Film Transfer). Its 'success' is that when film, which runs at 24 frames per second, is transfered to NTSC video an electronic process has to 'stretch' the second's worth of 24 film frames to the second's worth of 30 NTSC video frames. This is done by duplicating some of the frames in a sequence which is not perceptible to the human eye.
DEFT *re*-converts the 30 frames of NTSC information *back* into 24 frames per second of information. This 24 frames per second 'version' is then run at the PAL 25 frames per second for UK video tape duplication. This results in a 4% increase in speed — so *that's* the problem!
At first this may sound unacceptable. However, bear in mind that *all* films transfered to British video/tv 'suffer' the same increase in speed (because of the 24/25 frame discrepancy). One way this can be countered by tv companies is to 'pitch-bend' the pitch of the sound down to its normal pitch (sounding as if it was running at 24 frames per second). This does not alter the speed, but eliminates any possibility of slightly higher pitched sound drawing attention to the barely perceptible increase in frame speed.
This process is not acceptable to CIC, because it would degrade the audio signal to an extent which would cancel out the Dolby Stereo Surround-Sound. When we contacted them, CIC technical experts pointed out that the initial conversion from film to NTSC *also* results in a minor speed change. So, on NTSC, a voice is pitched slightly lower than the actor's *actual* voice, but pitched slightly *higher* on the PAL DEFT conversion. The *real* pitch of the voice lies somewhere between the two. British **Trek** fans are experiencing an increase in pitch from something which is actually lower in pitch than reality. The difference between the rise from *real* pitch to PAL pitch, and NTSC pitch to PAL pitch may be *extremely* slight, but perhaps this is drawing keen-eared fans' attention.
CIC intended to increase picture quality, which they have achieved. The quality of sound is very good, and certainly an improvement on the BBC's steadfastly mono transmissions. Perhaps the pitch variation is a matter of personal preference? So there you are. Just remember, you asked for it...

STAR TREK
The Rift (#52)
by Peter David
Publisher Titan Books
Price £3.50
Published: 14th Nov '91

PETER DAVID has his third novel in about five months out now! You could certainly be forgiven for thinking that *The Rift* takes place during Kirk's original five year mission, because of Kevin Birdsong's attractive cover illustration. You could also be forgiven for getting confused reading Titan's sleeve blurb on the book.

I think this is the first time Titan have radically altered their covers from the American Pocket Books counterpart. To that end, I suspect the cover (front and back) is an early version, possibly not approved by Paramount. The blurb on the back is wrong (ie the Rift opens every thirty three years, not 'fifty', a fact somewhat crucial to the story) and the front cover portrays the tv series versions of Spock and Kirk against the Calligar Worldnet. The US edition shows the post-fifth movie Kirk and a *Cage* version of Spock, both of which are far more accurate. The exact reason for this change is unclear.



The story itself relates to the two different era figures on the US cover. Part One of the book is set shortly after the events of *The Cage* where Captain Christopher Pike, Number One, Spock and Jose Tyler encounter the eponymous Rift and meet the Calligar race for the first time in Federation history.

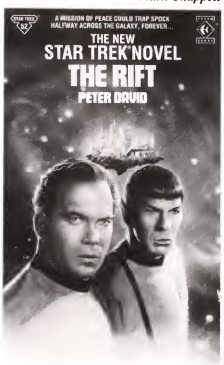
Peter David's superb characterization of the early **Trek** crew, coupled with his usual wit and rich imagination make the first half of the book a sheer delight. Especially interesting is the establishing of the voice-controlled and responsive onboard computer, and the reason why all Starship computers now bear a vocal similarity to Number One / Christine Chapel / Lwaxana Troi!

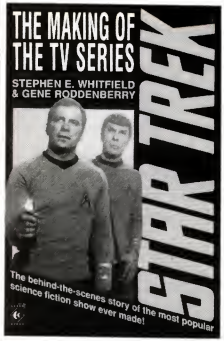
However, the second section, set after **Star Trek V: The Final Frontier** is far weaker. Yes, David's humour is prevalent and uplifting — Spock and McCoy's 'bitching' has become far more refined, Kirk and McCoy constantly baiting each other about their age.

The story does move on quickly, but becomes clumsy and over-complicated with the arrival of Andorian and Tellarite ships preparing to blast the Calligar to pieces. Peter David may want to do some kind of sequel with the **Next Generation** crew, but the Calligar are in a bit of a mess by the end, and that seems a shame.

The Rift is a good book, and although the opening Pike-based story makes it almost a *great* book, the second half and the conclusion let it down rather badly.

Mark Chappell





STAR TREK
The Making of Star Trek
by Stephen E Whitfield & Gene Roddenberry
Publisher Titan Books
Price £3.50
Published: 14th Nov '91

ORIGINALLY published in 1968 by Ballentine books in America, this is, astonishingly enough, the very first British edition of this book. Why it's taken quite so long is frankly beyond me — it is the absolute pinnacle of *Making of...* books, never equalled, let alone bettered.

Whitfield (I imagine Roddenberry's credit is more conditional than appropriate) takes a look at the genesis of the original series from the first synopsis presented to the tv network right through to the end of the second season and the already doom-ridden feelings about the potential end of the third. It is quite fascinating, with the power of hindsight, to see why the networks pulled the plugs on the show and to follow the whole development of **Star Trek** through memos, script revisions and Roddenberry's comments. What we know now about the show — the subsequent cartoon series, books, comics, movies and **The Next Generation** — deserves to be equally well documented one day.

It is Whitfield's access to the internal Desilu memos and conferences that makes the book an excellent read. To see the minutest details being considered, changed and adapted is really unusual. The letters that were received, the

thoughts of fans and professionals never gets boring, no matter how many times you read this book.

At over 400 pages, plus lots of rare photos, character breakdowns, explanatory sequences about *The Cage* aka *The Menagerie*, the reasons for the two pilots and cast changes... everything makes this book a worthy addition to the bookshelf of any **Star Trek** fan. Indeed, one of the best things about Whitfield's writing is its accessibility to people generally interested in the television industry. Much of its content could apply to general television Sixties and can be used both historically and textually to examine how tastes, fads and fashions have changed within the medium.

There have been *Making of...* books about **Doctor Who**, **Space: 1999**, **Star Wars** and countless others, but not a single one of them can touch *The Making of Star Trek* for its depth, interest and intelligence. It neither talks down to its audience, nor blinds them with science — it is a straightforward, highly detailed and vastly entertaining exploration of the show, and probably comes closer than anything since at discovering what exactly it is that made **Star Trek** the phenomenon it was and is!

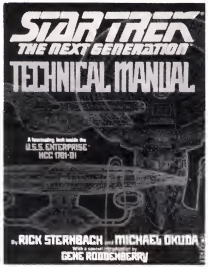
Mark Chappell

STAR TREK
The Next Generation
Technical Manual
by Rick Sternbach and Michael Okuda
Publisher Boxtree
Price £11.99
Published: 28th Nov '91

AT LAST, after months of speculation and literally years of work, the definitive **Next Gen** technical manual is here, as a large format paperback with 184 pages! Written and illustrated by the two people who should know better than anyone else what constitutes **Star Trek**, the book is a joy to read and will prove to be a constant source of reference for years to come.

Rick Sternbach is **The Next Generation**'s Senior Illustator. He designs all the Spaceships, hand props, sets, etc. Mike Okuda is the show's Scenic Art Supervisor, so is responsible for all those stunning control panels, computer readouts, alien written languages, and so on.

The book is split into easy reference sections, giving detailed breakdowns of, for example, Spacecraft Structure, Command Systems, Computer Systems, Warp and



Impulse Propulsion Systems... In fact, a whole multitude of systems.

You don't need a degree in Science to understand the book, just a reasonable grounding in **Star Trek**. The book assumes that you've seen at least *some* episodes, and makes lovely little references to the original series.

I headed straight for page 54 and immersed myself in 'Warp Field Theory and Application': this gem of **Trek** pseudo-Science introduces us to such terms as 'quantum drag forces', 'asymmetrical peristaltic field manipulation' and 'fluctuation superimpeller'! It also attempts to answer that age-old **Star Trek** question: just how fast *is* the Starship Enterprise? I haven't the space here to go into the answer as it involves a couple of excellent diagrams and about 5,000 words, but the writers hark back to Zefram Cochrane (you know, the guy in *Metamorphosis*) and introduce us to a conversion chart for Warp Factor to Cochranes.

Another personal favourite is the section on Phasers, which lists all the power settings and tells you exactly how much energy is required to knock someone through a wall or bring down a starship!

Okuda and Sternbach have had fun putting this book together. For instance, I couldn't believe my eyes when I looked closely at the Enterprise schematic on page 11: in amongst the shading between levels are a duck, a Porsche, an aircraft and the unmistakable outline of the Empire State Building!

With an introduction by the late — and much lamented — Gene Roddenberry and an afterword by Rick Berman, **Next Gen**'s Executive Producer, it doesn't come much more 'official' than this!

All I can say is, rush out immediately and buy this book (put some clothes on first, for goodness' sake!). You won't regret it!

Rod Summers

DOCTOR WHO
The Terrestrial Index
by Jean-Marc L'Officier
Publisher Virgin Books
Price £3.50
Published: 21st Nov 91

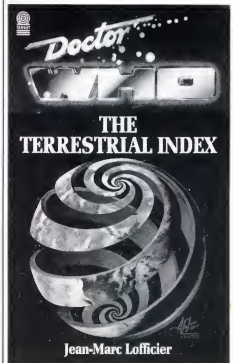
JUST when you thought it was safe to go back into the bookshop, Jean-Marc L'Officier releases another pointless paperback. *The Terrestrial Index* is surely the poorest excuse yet for making money out of **Doctor Who**; it is a hackneyed, rambling bundle of nonsense, not worth the paper it is printed on.

It opens with a table of stories listing companions, villains and guest stars. L'Officier seems to have no comprehension of what classifies a 'guest star' — he interprets it as a returning character, as opposed to a guest actor. Surely, Tony Selby is a guest star, not Glitz.

In the first major portion of the book, L'Officier takes plot details and information from each **Who** story dealing with Earth, and weaves them into a history of the planet. The result is incredibly boring. Being dragged through a detailed description of how life evolved so that the writer can throw in references to *City of Death* and *Time Flight* smacks of desperation on his part.

Section two is another list, this time of actors and production staff. The list of actors is useless, as although it gives the story code it fails to state what rôle each actor actually played.

In the third section the author goes on to



name the various examples of professional original **Who** fiction. He takes a lazy look at the missing Season 23 stories, and only provides information on those novelized. He lists original **Who** novels and states 'there are few... but this state is bound to change soon with Virgin Publishing's plans for such a line'. As there are now three instalments of the *Timewyrm*, one suspects that Virgin have held *The Terrestrial Index* on the shelf for quite some time.

The remainder of the book comprises tedious lists of various **Who** short stories and comic strips that have appeared over the years. Is anybody really interested?

Finally one can enjoy a rather wholesome errata for L'Officier's *Doctor Who Programme Guide*. He corrects an error concerning *Revenge of the Cybermen*, where he stated that David Collings played a character called Wilkins — he actually played Vorus. Yet an amateur publication, *In-Vision*, made the same mistake (a printer's error) some years ago. One wouldn't suppose that L'Officier cribbed information from them, without noticing the mistake. Surely not...

I make no apologies for my negative comments; *The Terrestrial Index* is dreadful. The back cover states that L'Officier third book will be called 'The Universal Databank'. I can't wait...

Richard Houldsworth

BLAKE'S 7
2 tapes
Price £10.19 each
Released: 4th Nov '91

HERE we are already, at the close of the second season of **Blake's 7** and straight into the third.

Tape 13
The Keeper

The quest for the location of Star One is now a central theme, and this penultimate episode tries desperately to combine all the elements of the programme and is just too full for its own good.

Blake, Jenna and Vila teleport down to the planet Goth in search of the cyber-surgeon Lurgen, who has hidden Star One's location in a brain print attached to an amulet. Unfortunately it is worn by a member of the royal family, and to find it Jenna agrees to pair-bond with Gola, chief of the Goths.

However, Servalan and Travis are also on Goth. This leads to some totally unbelievable scenes, where Jacqueline Pearce is left behind and almost out of the plot. I couldn't accept that, after their long-running battle with Servalan, Jenna would let her live as she easily has the best opportunity to kill or capture her.

The episode is also cluttered up with some extremely poor dialogue and the usual cliché **Blake's 7** style inhabitants!

Star One

Star One is failing. Chaos reigns on the frontier worlds and out of the crisis Servalan has appointed herself President of the Federation. But no one knows where Star One is, except for Blake and Travis.

Avon has agreed to the attack of Star One, remembering Blake promised him the Liberator. He wants to be free... of Blake.

The reviews continue on page 15

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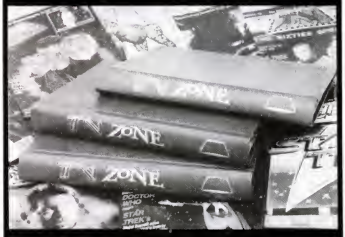

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The Prime Directive

Meddling can even change the course of Time, as found in *City on the Edge of Forever*

GENERAL ORDER ONE at Starfleet is the Federation's major ruling, sent out with all ships and crews. It is termed The Prime Directive. To contravene it is one of a Starfleet Officer's most heinous crimes, followed by swift punishment.

Interpretations

However, it has to be noted that The Prime Directive is in fact a ruling open to varying degrees of interpretation. In the *Coming of Age* episode of **Star Trek: The Next Generation**, Dexter Remmick questions the Enterprise crew about Captain Picard's apparent disregard for the Directive. He cites the events on Edo, seen in *Justice*, as an example. However, in that case Picard's actions were spurred by his desire to save Wesley's life — endangered through ignorance rather than intended subversion. Also the Edu *did* invite the Starship personnel to visit, therefore it is not a direct contravention.

In *The Drumhead*, Admiral Satie, consumed with irrational paranoia and convinced Picard is an enemy of Starfleet's ideals, cites numerous occasions where, in her view, Picard has disobeyed General Order Number One.

While it seems quite likely that most Starship Captains will disobey the Order at some point in their career, a majority of the time is spent avoiding any such problems. In *First Contact*, Picard explains in great detail the philosophies behind the Prime Directive to a bemused Durken, an honesty that Durken appreciates and which will eventually help in his decision of whether or not to accept Federation Membership.

Classic Directives

Of course, in the original **Star Trek**,

Captain Christopher is about to discover the Future in *Tomorrow is Yesterday*

Opposite page: Jean Simmons as Admiral Satie in *The Drumhead*

The Feeders of the Vaal, a computer controlled people in *The Apple*

Captain Kirk faced the dilemma far more frequently. Somewhat ironically, it is Kirk that Garfield and Judith Reeves-Stevens chose to study in their **Star Trek** novel *Prime Directive*. In that his interference causes the destruction of Talin IV. He never quite achieved that result in the tv series, but Kirk's penchant for destroying computers controlling societies was certainly chipping the rule, if not actually breaking it. Whilst he might argue that Beta III (*Return of the Archons*) and Gamma Trianguli VI (*The Apple*) are better off for his intervention, strictly speaking he is guilty of breaking the Directive.

This brings up the morality of The Prime Directive. Should a Starship Officer have the right to ignore such an important ruling? Does the fact that he or she is far from the pen pushing rule makers at Starfleet Headquarters place him or her in a better position to judge? Starfleet warns that a Commander has to be well prepared to defend such transgressions and one can only assume that Kirk always managed to convince his superiors of this.

Kirk did however take it upon himself to challenge *other* Starship commanding officers who broke the Directive. In *The Omega Glory* Captain Tracey's provision of phaser technology to the Kohms brings immediate reprehension from Kirk. Yet when McCoy does a similar thing with the Iotians in *A Piece of the Action*, Kirk shrugs it off, simply hoping that Bela Oxmyx doesn't understand the communicator. Other Starfleet personnel involved in transgressing this ruling include Starfleet Acadamist John Gill who sought to help the Ekosians run their planet efficiently by mirroring Nazi Germany. Instead, the Ekotians take the imitation to heart and begin duplicating the horrific aspects of 1930s fascism and Kirk decides to make the people realize their folly.

Who Watches the Watchers **Tampering with memories is a dubious practice**

Leaving Well Alone

Although not strictly covered under General Order Number One, the Prime Directive also can be interpreted when dealing with Time travel.

City on the Edge of Forever brings up another facet of this. Spock and Kirk are well aware that Time must be kept on its proper course and as a result Kirk is forced to allow Edith Keeler to die. To do otherwise would, in effect, be interfering with a planet's natural progression, even if that world is the Earth of their past. The result is shown immediately to Kirk — the Enterprise ceases to exist, suggesting a parallel Time line. Protected by the Guardian's powers, he and Spock are able to enter the Past and put Time back on the right line.

In *Tomorrow Is Yesterday*, Captain Christopher and the Air Force Security Man both have their natural lives interrupted and are exposed to technology and situations way in advance of their own. Apart from attempting a return to their own Time, to keep the Directive intact, Spock must ascertain a means to deposit the two men from the 1960s back into their rightful places at the exact moment they were taken, effectively wiping their memories!

Likewise, in *Who Watches the Watchers*, Doctor Crusher, under Picard's instruction, attempts to wipe clean the memory of Liko, the Mintakan who accidentally encounters the Federation First Contact Team. This whole concept of the Federation erasing portions of people's minds is another grey area for Starfleet morality. The question has to be raised as to whether interfering with a non-aligned citizen's mentality is just as much a breach of the non-intervention policy that forms the backbone of The Prime Directive. If the Directive is there to avoid Starfleet interfering with a race's natural progression, is it not also wrong to interfere with one individual's perceptions?

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Parallel Worlds

If Gill's ideology (Patterns Of Force) and Tracey's interference (*The Omega Glory*) caused their new home planet's evolution to be altered, and the USS Horizon (*A Piece of the Action*) created a complete society in itself, then the ultimate betrayal of the Federation had to be Captain Merik's of the SS Beagle. He not only allowed his interference on planet 8921V to shape the indigenous culture but allowed his own crew to become victims of the gladiatorial games to secure his own position in society. Like all rogue Federation personnel (both Captains Kirk and Picard have come across their fair share of these, and nearly all were friends or respected leaders of Starfleet), Merik attempts to redeem himself in the end and dies as a result, but nevertheless, the damage is done. Although the Roman civilization would have existed without Merik's presence, the fact that Proconsul Marcus is aware of Starfleet and the potential victims for his games it can supply immediately secures Merik's place in the Starfleet Hall of Traitors!

Two other **Star Trek** episodes show a flagrant disregard for The Prime Directive, although at least by the climax of *A Private Little War* Kirk has acknowledged that he is partly to blame for the death of his friend Tyree. In fact he is totally to blame — instead of combating Klingon interference, he almost condones it by creating a balance of power, citing the 'Old Earth' Vietnam conflict. If Kirk had studied history enough to see that parallel, he should have known to leave well alone!

In *The Paradise Syndrome*, Kirk, although mostly amnesiac, still manages to provide the native population with basic advances they would have otherwise taken many years to discover. This contrasts well with *For the World is Hollow and I have Touched the Sky*, where when pitted against a computer (which of course he reprograms, breaching the Directive immediately) but ultimately refuses to interfere with the Yondan culture, being content to save the planet from destruction without leaving inappropriate knowledge behind.

All in all, Starfleet's General Order Number One is a great piece of ideology, and in **The Next Generation** it forms an integral part of the drama and storytelling of the series. But for the original **Star Trek**, made in an era when action/adventure was more important than the human drama of today, The Prime Directive was a restraint and hin-drance too easily broken and ignored, both by the show's writers and, ultimately, its characters.

Mark Chappell
Photo Research: ***Rod Summers***

STARBURST

Starburst 160 December issue is out now. Amongst it's features are an interview with the actress that plays Spock's lover in *Star Trek IV*. Also interviewed is Linda Hamilton of *Beauty and the Beast* and *Terminator* fame. Amongst the films previewed is *Bill and Ted's Bogus Journey* and *Suburban Commando*. The **Starburst Yearbook '91 (Special #10)** is published on 6th December and it contains a review of *Star Trek: The Next Generation's* Season 4 and the start of Season 5. It also looks at *Doctor Who in 1991*.

Starburst 160 costs £1.95 (US$4). The **Yearbook '91** £2.95 (US$5.95). Postage is 60p for the first issue and 20p for each addition issue ordered at the same time. (Overseas postage is £1 (US$2) each). Cheques/ PO payable to Visual Imagination Limited. Orders to **Back Issues, Visual Imagination Ltd. PO Box 371, London SW14 8BY, England.**

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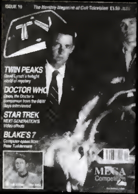

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ISSUE 24 — *Alien Nation (tv)*: *Episode Guide* Eps 7-14; ***Doctor Who***: *Book review* Gallifrey Chronicles; Timewyrm:3:Apocalypse; *FPCP* Trial Time Lord(5-8)-Dr & Peri; *Interview* Baker, Colin-Actor Dr6 Pt 2/2†; ***Miles, Peter***: *Interview* Actor-Doctor Who,Blake's 7...; ***Nightmare Men***: *Flashback*; ***Star Trek***: *Book review* Star Fleet Technical Manual; *FPCP* Peradise Syndrome-Kirk is stoned; *Feature* Perallel Earths†; ***Star Trek: The Next Generation***: *Book review* Q in Law; *FPCP* Crusher, Dr Beverly (Season 5); *Preview* Season 5†; ***Survivors***: *Interview* Fleming, Lucy-Actress Jenny;

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Special #3 — *1960-1967*: *Cult Years*; ***1968-1969***: *Cult Years* †; ***Avengers***: *Poster* Steed & Tera King (A3); ***BE-WITCHED***: *FPCP* Samantha, Darrin#2, Tabitha & Adam, ***Bewitched***: *Feature* Series overview; ***Doctor Who***: *FPCP* Pedbury, Wendy; *Interview* Taylor, Gerald-Actor/Dalek Operetor; Padbury, Wendy-Actress Zoe; ***Lost in Space***: *FPCP* Dr Smith; Maureen, Judy & Penny Robinson; *Interview* Herris, Jonathan-Actor Dr Smith†; ***Mieion: Impossible***: *Feeture* Senes overview; ***Out of the Unknown***: *Flashback* Machine Stops (reprint); ***Star Trek***: *Feature* Whitney,Grace Lee-Actress J Rand; ***Thunderbirds***: *Interview* Wragg, Peter-SFX†; ***Voyage to Bottom of Sea***: *FPCP* Explosions by the airlock; *Interview* Hedison, David†; ***Wregg, Peter***: *Interview* SFX-Thunderbirds†.

FPCP = Full-page Colour Picture
† indicates colour feeture

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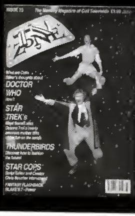
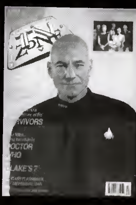




*We begin with **Star Trek**, **Star Trek** and more **Star Trek**! Well, what do you expect after last issue's criticism of **The Next Generation**?*

Julie Burton
Mackwork, Derby
With reference to Jonathan Rudderham's letter concerning 'holes' in the plots of **ST:TNG**. This programme obviously irritates Mr Rudderham considerably and one must wonder why he watches it every week, therefore, is he aware of the following points:
1. **ST:TNG** is not compulsory; all tv's have a useful little device called an 'off' switch which Mr Rudderham is at liberty to use.
2. **ST:TNG** is basically a light entertainment TV programme and as such it is not intended to be 100% accurate, this is understood and accepted by genuine fans as it is the general concept of the show which is revered and not every minor detail.
Finally, I say to Mr Rudderham, if he was given carte blanche to choose a crew of 40, would he not choose the best, including (and especially) Geordi?
Editor: I fear some fans may see your defence as unintentionally damning with faint praise! Talking of damning...

Flaw-Watch and Who

Neil Robinson
Penrith, Cumbria
Jonathan S Rudderham was right last month when he claimed there were flaws in **Star Trek: The Next Generation**. Take the most recently transmitted episode, *Who Watches the Watchers*. Just how did Federation scientists erect the hologram hidden hide in the first place, without being seen by the proto-Vulcan colony? And how did Doctor Crusher suddenly develop the know-how to graft pointed ears onto Riker and Troi — and remove them with equal ease?
But, if I can presume 'to find a hole' in Jonathan's own thesis, it is that **Star Trek** is *Fantasy*, escapist fun, and like life (which is often neither) it *is* sometimes inconsistent, idiosyncratic and flawed. Quite probably it would be better if it weren't, but then, so would life. Jonathan's hypercritical viewing just means that he's the one to lose out on the pleasure the programme can, and does, provide. Maybe if such negative appraisals as his proliferate, the BBC will come to regard **ST:TNG** with even greater disdain than it does already. Isn't that after all how **Doctor Who** began its long slide into oblivion?
Speaking of **Who**, and the attempt to sue the Beeb, isn't there something immoral and deeply cynical about the way the Corporation allows us access to **Doctor Who**? If we want to see it these days, we have to shell out eleven quid or more: as a licence payer since 1975 I feel I've already played my part in financing most of Tom Baker's episodes and every one made since! How much more does the BBC want for the same material? Why do we allow them to exact double payment when many of us have already paid to have these programmes where they belong — on our tv screens? If the Beeb admits it can 'make more on one (video) title than it cost to make the whole series' — a rather repulsive gloat in my opinion — then the very least it can do is use the profit from old product to fund some new **Doctor Who**. Perhaps these points can be put to the Corporation's representatives when they find themselves in court.
In the meantime, may *TV Zone* live long and prosper.
Editor: I don't think it's unreasonable to accept that plastic surgery techniques in the 24th Century will have advanced to the 'point' of quick-fix ear alterations! There's also a precedent for Dr Crusher's fast cosmetic surgery work, in Conspiracy. *As for the 'hidden hide', surely you can accept that a fully functional/operational hologram projector could have been beamed down to the planet? These are not plot holes, but plot elements which can be explained by simple extrapolation of the fictional technology in the series.*
As for the Peak Performance *debate...*

Best SF

Paul Rymer
Yarm, Cleveland
I had to reply to Jonathan S Rudderham's letter to put him straight on a couple of things! Firstly, the Enterprise was not unarmed — the surprise Ferengi attack managed to 'fuse' the weapons circuits. Secondly, Picard was caught out — not stupid. Before the war games began, he ordered a scan of Space 3 light years around the system they were using. Remember, the Ferengi are pretty much an unknown quantity and clearly their 'light speed' technology is radically different to Federation, Romulan and Klingon. Thirdly, the Ferengi were frightened off by the return of the Hathaway — after all, they believed it had been destroyed.
Apart from the above, I was surprised that Mr Rudderham picked on *Peak Performance*. Consider the following, the episode gave us: 1) Two great plotlines. 2) Some great SFX. 3) Something for every character to do which contributed to the story. 4) Additional insight into Worf's character — his quarters are shown and his hobby of model-making is revealed! 5) Some great humour — something I must admit Classic **Trek** handled better (usually). 6) Three new named characters — one alien and two crew members. 7) A chance to get inside a different Federation vessel — from the period inbetween movie **Trek** and **Next Generation**. 8) Major development for Data — he makes another step towards humanity as he learns about loss of confidence: the crew also have to note that he appears to have something resembling 'feelings' — which is something to debate afterwards — all the best SF shows give you that!
Now to Mr Rudderham's throwaway comment regarding the lack of 'action' in **Next Generation** episodes. What do you want; **Star Wars**? In weeks prior to *Peak Performance* we had the Enterprise vs The Borg (*Q Who?*), Geordi held captive and bashed (*Samaritan Snare*), Riker and Riker Snr fighting and Worf's 'Rites of Ascension' or whatever (*The Icarus Factor*), the Enterprise sucked into a living Space Vortex (*Time Squared*) plus Klingon sex in the holodeck (*The Emissary*). In the past year we have seen Tasha Yar's death, the destruction of the USS Yamato, Riker onboard a Klingon vessel and Geordi having an unusual experience in a turbolift — not to mention Troi's pregnancy and the birth of her son. Presumably other readers can think of many more exciting moments. True, sometimes **The Next Generation** is awful — *Up the Long Ladder* and *Justice* were dreadful and mostly without merit — but the good by far outweighs the bad, particularly during Season 2.
I feel sorry for Mr Rudderham — does he really sit there every week, looking for the bad bits? Compared to most SF, **Star Trek: The Next Generation** is far ahead in the standard of ac-

Who Watches the Watchers? **An unseeing proto-Vulcan**

ting, storylines, effects, music, costumes etc. Sometimes continuity mistakes are made, but Paramount are trying to rectify them — as evidenced by the way **Next Generation** staff were consulted during the production of **Star Trek VI: The Undiscovered Country**. As for Andrew Naish — what exactly is so 'appalling' about **Star Trek: The Next Generation**?

Editor: I think that puts the opposing viewpoint fairly and squarely. One minor point, didn't the Ferengi think the returning Hathaway was yet another ship?

Speed Trek

Paul S Evans

I recently purchased the first six episodes of the third season of **Star Trek: The Next Generation** on CIC Video. I was very disappointed when I viewed them and found that CIC had speeded them up! Once you have noticed the ridiculously rapid blinking, head movements and the speed at which some of the dialogue is delivered it becomes very annoying. Even the voices sound a bit odd in places. I wrote to CIC and they replied saying that due to a number of complaints about the picture quality of seasons one and two, they had decided to change their production process. Instead of obtaining the usual masters converted from the NTSC system (24 frames per second), they have used the direct PAL videotape masters (25 frames per second). This means that we're losing about 2 minutes of running time per show. Why did they have to do this when they have already released some 50 copies at the 'normal' speed? Maybe I'm being picky, but having looked forward to the third season for so long it is a shame to have it spoilt by this. I'd gladly trade the slightly improved picture quality for a tape that at least runs at the correct speed.

On the other hand, Ron Jones's scores for *Who Watches the Watchers* and *The Booby Trap* were great. Keep up the good work.

Editor: And on the same subject...

Mark Jones

Gateshead, Tyne and Wear

After much effort, I eventually got through to Tim Gaskill on the production side at CIC Video. He explained that the speeding up of the episodes was *intentional*! The new conversion process they are using between American and British video standards results in the lost of 1/25th of each second, about 4% of the running time. Consequently, when watching these videos the characters' voices are at a perceptibly higher pitch and they speak and move distractingly faster. Mr Gaskill explained that the episodes sounded normal to him, and that "Only the fans would notice". However, friends I have shown the episodes to have noticed there is a definite difference — and surely it's the fans who will be buying the majority of the tapes anyway!

Mr Gaskill also explained that the picture quality on the new releases is much improved by the new conversion process, and most people would forego normal speed and sound quality for this. When I pointed out that, no matter how good the visual quality is, it's wasted if we can't bear to watch them because of the sound quality, he stated that all of Season Three and the majority of Season Four had already been duplicated in this format, and the speeded-up releases would be something "The fans will have to learn to live with", as they will not re-duplicate them at the proper speed.

I'm saddened and angered by this 'like it or leave it' attitude, especially from a company who has done a lot for **Star Trek** over the past few years — even when Cassette 3, *The Last Outpost/Where No One Has Gone Before* was incorrectly duplicated with the rental version of the episodes, a speedy exchange was offered, and the service was excellent. And yes, I know many people who will not have noticed, or will not be bothered by this speeding-up of the episodes, but there must be fans — *purchasers* of these tapes — who feel strongly about the way we are being treated.

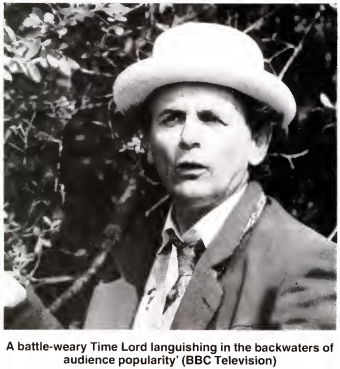
No matter how CIC may try to brush us off with protestations of better picture quality, is it really worth buying these copies if they are *not* the proper versions? Versions we feel unable to watch? I *want* to purchase the CIC Videos. I *want* a proper, full collection, but these are not the goods being offered. I feel I've wasted the best part of £35 and will be returning these cassettes for a refund. I cannot justify the purchase of any further releases if they are, overall, substandard versions of the episodes.

I would urge fellow fans to take similar action. Start by writing strong letters of complaint, as I have, to: Amanda Hearth (Production Assistant), and Karl Oliver (Head of Marketing), at CIC Video, Fourth Floor, Glenthorne House, 5/17 Hammersmith Grove, Hammersmith, W6 OND.

As fans, our purchasing power (not to mention our withdrawal of it!) would force CIC Video to look closely at what they are offering, and hopefully take some action of their own. We, and they, have been able to correct errors in the past. No matter how trivial these few minutes here and there may seem, if we take a stand *now*, both the fans and CIC would benefit in the future.

Editor: We've received a number of letters and calls on this subject. For the full story, see the news pages.

Now for some more controversy about another long-running cult tv series.



A battle-weary Time Lord languishing in the backwaters of audience popularity' (BBC Television)

Weary Who?

L S Smith

I wrote to the head of Drama at the BBC about two months ago, lo and behold, I received a reply the other day. I think it is the usual standard letter sent back to people enquiring about the return of **Doctor Who**, but at least the signature is in biro, and not photocopied!!

I wrote to them mainly about the lack of repeats, as they seem to be repeating everything else under the sun, except for the ol' Doc. Anyway, I have enclosed it for you to have a look (laugh?) at.

> There is no question of **Doctor Who** being abandoned by the present Head of Drama Series. It can still be an important programme for BBC drama, and when the time is right it should return. However, its popularity over the last few years has waned, with UK audience figures most recently around four million. International sales, likewise, do not offer the same potential as when the series was at its peak.
>
> In a competitive market environment, where BBC Television drama is required to produce a wide range of programmes at an economically viable price, one cannot continue to support a programme of this sort that is not able to achieve a substantial audience.
>
> A decision was taken to rest the programme for an extended period so that when it returns it will be seen as a fresh, inventive and vibrant addition to the schedules — rather than a battle-weary Time Lord languishing in the backwaters of audience popularity. **Doctor Who** is too valuable a property for us to relaunch until we are absolutely confident of it as a major success once again.
>
> I am grateful to you for taking the trouble to write and can assure you that we have the best interests of **Doctor Who** at heart.

Editor: It's interesting the way this gives the impression that the BBC have actually given the matter some thought.

Keep writing!

continued from page 7...

Now this is more like the **Blake's 7** I remember. Chris Boucher demonstrates again that he really is in command of the series as he takes us into battle against the heart of the Federation and an alien invasion. The performances from all the regulars are brilliant, especially Jaqueline Pearce and Paul Darrow.

From the opening scenes with Servalan, to the final moments of the episode and the ensuing Space battle, this is **Blake's 7** at its best.

Tape 14
Aftermath

After a barrage of stock special effects footage, *Aftermath* makes a turning point for the series with an almost solo-style Avon episode.

We never really see the full scale of the battle against the Andromedans, but learn of their defeat at the cost of Star One and 80% of the Federation fleet.

After evacuating the Liberator in life capsules, the crew are separated and Avon lands on the planet Sarran.

Rescued by Dayna Mellanby, Avon encounters a stranded Servalan, and together they take refuge with Dayna's father and sister. Some real bitchiness worthy of **Dynasty** follows between Dayna and Servalan, and Avon gets the chance to show Servalan one of his killer snogs!

Gone now are the days of Blake's moralising. Avon, the 'brains with no heart', is in charge.

Powerplay

Production values are improving, although this episode still suffers from some unbelievable cultures, such as the Primitives and the amazingly camp hi-tech girls Zee and Barr, complete with flowing black capes and crash helmets!

Avon, Dayna and Orac discover that the Liberator is now in the possession of Space Captain Tarrant and Section Leader Klegg, both of the Federation.

They are unable to pilot the ship as Zen is following a search, locate and recovery plan for the other crew members. Vila is on the planet Chenga and says he's in great danger. His rescue is given priority.

But, while Avon attempts to take command of the Liberator, someone unknown is killing off the Federation squad...

Ian Garrard

RED DWARF
Season Three
Two tapes
BBC Video
Price £10.19 each
Released 4th Nov 1991

NO great surprise that BBC Video have decided to release **Red Dwarf**, now its popularity is soaring. It does seem strange, however, that they have chosen to market the third series first. Whether this is down to the availability of the rights, or just because they wanted to get the best season out first, is unclear.

Backwards opens tape one, with a **Star Wars** style résumé so quick that you have to slow your video down to discover why Holly is now female and how Kryten came along. This is a one-joke episode which finds the crew arriving on a version of Earth that is running backwards. Shots of Lister drinking beer (or rather filling an empty glass as the liquid pours from his mouth) are mildly amusing, but by the time we get to the backwards fight scene it all becomes a little tiresome.

In *Marooned*, Lister and Rimmer are lost when their Starbug crashes on an icy world. This episode showcases Doug Naylor and Rob Grant's writing talents at their best, as it's basically a two-hander for Chris Barrie and Craig Charles. What will Lister eat, the pot noodle or the dog food? Will Lister's guitar or Rimmer's camphor wood chest survive the ordeal?

Polymorph is arguably the finest episode the show has yet offered; very funny, impeccably made, with production values which belie the fact that this is a half-hour sit-com, not some big-budget drama. When a shape-changing mutant gains entry to the ship and sets about feeding on the emotions of the crew, our heroes find themselves radically altered...

The second tape begins with another goodie, *Bodyswap*, in which the accidental triggering of the self-destruct sequence results in Lister swapping minds with one of the ship's dead officers. When the problem is resolved, Rimmer persuades Lister to swap minds with him so that the slobby Liverpudlian can get into shape. Unfortunately, Rimmer enjoys being human again too much... Some excellent performances, and the final joke is superb.

Timeslides is the least effective episode on offer, relying on a rather unbelievable concept to get the characters off the ship again (mutated developing fluid which enables the crew to travel in Time...?!) Again, there is some good dialogue, but the overall product just fails to convince.

The Last Day is a rather poignant instalment, as Kryten reaches his expiry date and Divadroid International send a replacement to deactivate him. As his friends throw a party, they decide to save the android from 'Silicon Heaven'. A strong script to end the season.

Richard Houldsworth

Freedom fighters — Donovan (Marc Singer) with Visitor Fifth Columnist Martin (Frank Ashmore)

THE Orwellian future predicted by the great writer might not have come true by 1984, but there were certainly dangerous undercurrents running through the summer of that year.

Doublespeak

The USSR had invaded Afghanistan and had shown no inclination to pull out. The Olympic Games took place in Russia, so in protest everyone else pulled out — or at least the Americans did, which some would say amounts to the same thing in Athletics terms. The British team did go, but ITV pulled out of the ratings game to show the events, leaving the BBC to run with the flame. So what did ITV do to try to block the Beeb's screentime domination of a nation which seems to stop for televised sport? Well, it ran two American tv mini-series in the evenings, **V** and **V: The Final Battle**.

Fantasy fans had their first glimpse of the shows that had taken the US by storm at a time when US tv audiences were already viewing the subsequent television hour-long episode format series.

In the first of the two mini-series the apparently benign race of aliens, the Visitors, arrived on Earth, needing a bit of help and in return offered their advanced scientific benefits to us. Needless to say, although a majority of politicians and world leaders gormlessly welcomed them with open arms (America has always delighted in showing elected officials as unimaginative dumbos), various concerned 'Joe Public' types were not as easily duped. For the purposes of the series, television cameramen Mike Donovan and Tony Wah Chong and Science Frontiers employees Julie Parrish and Robert Maxwell became The Resistance. Firstly they

The Resistance on one of their dangerous missions

Left: Mike Donovan, News cameraman, not easily duped by Visitor propaganda

needed to uncover the truth about the Visitors, secondly they needed to fight back. Over the five episodes, they brought together a good rabble of rebels.

The Visitors Are Our Friends

However, the resistance were the minority. Most people were very happy, at first, to be with the Visitors. Leader John (Richard Herd) and his two associates, the slimy Pamela (Sarah Douglas) and the slimier Diana (Jane Badler), wormed their ways into the hearts and minds of everyone else, their efficient propaganda machine striking up so many parallels with Nazi Germany that **V** even offered up a Jewish family to underline the point.

After a while, scientists started vanishing and whole communities disappeared. Donovan and co discovered that nasty John wanted to drain Earth of its resources and use the humans as livestock — our friendly Visitors were flesh-eating lizards under their latex human faces!

V really suffered in the credibility stakes. Although the finished five episodes are probably among the finest Telefantasy the US has *ever* produced, the fact that the Lizards' heads were bigger on the inside than out became a source of great amusement and ridicule. The rather overstated totalitarianism / Nazi symbolism (collaborators, a Youth army etc) became a bit wearing. But what made **V** ultimately so successful were the characters.

Donovan had a social climbing mother and henpecked father who got their just desserts and a son who was captured and converted to the Visitor's cause. Maxwell's teenage daughter Robin (Blair Tefkin) was seduced by a Lizard and gave birth to twins. One twin was a lizard that quickly died, the other was the half-breed Elizabeth (Jenny Beck). This character ultimately enabled the Resistance to make the Red Dust, which — at the end of the second mini- series — killed most of the Vistors, and caused the rest to flee back to their unseen, all-powerful Leader.

Robert Englund, who played the friendly Visitor Willie

The slimy Diana (Jane Badler) worming into the minds and hearts of Earth's population

The aggressive side of the Resistance was supplied by Ham Tyler (Michael Ironside) and Chris (Mickey Jones). Also aiding them were Visitor Fifth Columnists (more Nazi parallels), traitors to their own kind, Willie (Robert Englund) and Martin (Frank Ashmore).

At the end of their struggle, a depleted Resistance force (one of the more realistic things about **V** was that the good guys didn't always win) managed to dispose of John and Pamela, and capture Diana who was left in charge of the fleeing Visitor forces. Robin, her Dad and baby daughter looked set to be the future for mankind, and life returned to normal.

Or so they hoped.

V: The Series

It is nothing new for big movies to result in spin-off (and usually short-lived) Fantasy tv series. **Logan's Run** springs immediately to mind. But being a tv show, albeit a mini-series, **V** was quite unique to be given a second lease of life. But unfortunately it soon suffered the problems that beset most tv shows — the big US mid-season change around. Kenneth Johnson, producer and creator of **V** had nothing to do with the start of the series. By the middle of the season, the producers who had started the tv series with good intentions had, along with half the cast, been replaced. **V** survived 17 first run episodes, plus one odd episode (more on that later). An eighteenth was written (*The Attack*) but never made.

The premise of the series was a quite logical extension of the original mini-series. The Visitors attack, but far more viciously. Certain areas are still protected by the Red Dust, but its potency is fading and the Visitors, ever the capable scientists, can combat it. The show centred around Los Angeles, which became a place of knife-edge peaceful co-existence for Visitors and humans. One of the survivors from the mini-series, Elias Taylor, opened a sort of drinks club which he also agreed to allow to be used as Resistance Headquarters.

Donovan, Julie, Willie, Ham and Robin all remained. In the first episode *Liberation Day* (tacked badly together, in most ITV regions, with the second episode *Scorcher* and called *Dreadnought*) Diana is on trial for her crimes a year after the invasion was repelled. Needless to say, she escapes, due in no small part to Science Frontiers opportunist boss Nathan Bates (Lane Smith), who tries to form an alliance with Diana, Donovan and Fifth Columnist Martin try to stop Diana, but fail and Martin is killed. As the Visitors return to hostilities, Robin's daughter Elizabeth begins to undergo an alien transformation and ends up as a teenage girl (now played by Jennifer Cooke). This is useful for the Resistance as Diana is always looking for the baby version and Elizabeth has gained various psychic powers. By the end of *Scorcher*, Robert Maxwell had been fatally injured and sacrficed himself to keep the Resistance going.

Peculiar Introductions

The third episode, *The Deception*, introduced a new Resistance member, Kyle Bates (Jeff Yagher), estranged son of Nathan. Kyle and Elizabeth eventually become the love interest for the series. However, when the series went into US syndication, *The Deception* was not shown and instead an alternative introductory episode for Kyle, *Breakout*, was transmitted. When the series got its UK airing, different ITV regions showed different episodes. London got *Breakout* for instance, whilst Central Television (covering the Midlands) gave viewers *The Deception*. When Sky One recently ran the series (almost in the correct order and with no episodes glued together, unlike ITV) they nicely offered us both versions.

Halfway through the season, major changes occurred. Ham Tyler, conditioned by the new Visitor commander Charles (who married Diana, get it!) to kill Donovan, misfired and fatally wounded Nathan Bates. An episode or two later, Nathan and Kyle were poignantly reconciled just before Nathan's evil henchman Chang, now working for Charles and Diana, finished him off. Kyle in turn shot Chang. Robin fell in love with a human who turned out to be a Visitor infiltrator and, although he was disposed of, Robin decided she'd had enough and went off to a more peaceful existence back home! Chris rejoined the Resistance briefly, only to get written out again with Ham Tyler, the two of them deciding to look after Robin. Elias meanwhile got vapourised by the Visitors, resulting in the Resistance loosing its headquarters.

These changes were really the death knell for the show — it tried to get grittier, but with the events aboard the Visitor Mother ship becoming more like **Dynasty**, the series plummeted. Pamela's replacement, Lydia (English actress June Chadwick) and Diana bitched over Charles, murdered him and framed other people for it. Martin's twin brother (who curiously just happened to wear a human mask identical to Martin's, giving Frank Ashmore another stab at his career in **V**) Philip turned up, and set out to avenge Martin's murder. Donovan persuaded Philip that Martin's murderer was Diana, and so the resistance gained another Fifth Columnist. Diana and Lydia gained a new evil assistant, Visitor Lieutenant James (Judson Scott), whilst the only good guys left were Donovan, Julie, Kyle, Elizabeth and the increasingly silly comedy character Willie.

The final episode, *The Return*, looked to be paving the way for a cataclysmic season conclusion, but alas it never got far enough. After a riproaring seventeen episodes (eighteen with the alternate episode three) **V** was cancelled, and although plans for a **V: The Next Chapter** series have been in motion for a while now (see *TV Zone* 20 for details), the future of **V** remains unclear. However unbalanced the show was, the good episodes and characters far outweighed the bad. Telefantasy is certainly poorer off without **V**.

Gary Russell

Episode Listing

V: The Mini-Series (2 parts)
V: The Final Battle (2 parts)
V: The Series (17 episodes + 1)
1: Liberation Day
2: Scorcher
3: The Deception
(3a: Breakout)
4: The Dissident
5: The Sanction
6: Overlord
7: A Reflection of Terror
8: The Conversion
9: The Hero
10: The Betrayal
11: The Rescue
12: The Champion
13: Wildcats
14: Little Dragon
15: War of Illusion
16: Secret Underground
17: The Return

Mike Donovan reveals the secret of big lizard heads in small human heads

BERNARD WILKIE
The Effective Pioneer

HE'S animated tv sets for Benny Hill, fired a piano off the Ark Royal for Peter Cook and Dudley Moore, made rockets go off in Michael Crawford's coat and balanced at the end of an arm of Tower Bridge as it is raised from ground level to its maximum height. Just everyday occurrences for Bernard Wilkie, one of the two pioneers of television Special Effects.

He joined the BBC in 1948, and retired in 1978 when he was the Head of BBC Television Visual Effects Unit. As the department grew, he was involved in up to forty different commitments each week, and although he worked on many classic shows, his involvement always centred around the Visual Effects, not the entire story. Nevertheless, some programmes made a deep impression over the years.

Bernard Wilkie and Jack Kine at the July 1991 MOMI *Doctor Who* weekend

First Columnist?!

"In 1952, working as an engineering draughtsman at the BBC Research Department, I was sent to Television Centre where I was given the task of experimenting with fibreglass. It was a totally unknowm medium in those days and it was decided that they would try and make scenery out of it. The first thing I made was a column. Up until then they had all been made from timber with a plaster finish. These things needed four scene shifters to move them across the floor, and of course they got chipped. In three months I had made moulds and was turning out columns. The Head of Design, Richard Levin, was very impressed with them, and used to walk up and down the corridor with one on his shoulder! At the end of the three months he moved to retain me at Television Centre. His idea was to create a small section able to undertake a variety of tasks within the design section.

"At that time, Jack Kine was a scenic artist and had already been called upon to produce props and effects on an *ad hoc* basis. It was natural that he, as a gifted artist with a knowledge of engineering, should be teamed up with me, an engineer with a knowledge of art. We came to be the two first ever television effects people — all the American tv effects were done by film people, which is very much different.

"Jack and I were devoted to our work. These were the heady pioneering days and we wouldn't have swapped our jobs for any other, not even that of the Director General himself. Jack and I operated in a small office on the second floor of the Design Block at the Television Centre. All tools were donated from home and nearly all materials were purchased from the shops and market stalls of Shepherd's Bush.

"A drawback to working in an office situated not far from offices occupied by the administrative heads of our section was that while they accepted the usefulness of our rôle they objected very strongly to our presence. Having the corridors mysteriously fill with Dry Ice clouds or being forced to work in an atmosphere polluted with oil-smoke prompted them to see us in a most unfriendly light. The sudden and un-announced explosions during periods of dictation eventually led to some curbs being placed on our activities. Fortunately, the old 1922 White City exhibition site, weed grown and derelict, provided us with an excellent testing ground."

Quatermass II

"There were domes where supposedly food was being produced, when in actual fact they were turning out clones of monsters. The domes had to be shelled and blown up. Perfect for a Hollywood picture, but right outside the scale of any-

Photos left — *Quatermass II*
Top: The dome explodes. In reality, a model underwater in a fish tank!
Middle: The model rocket takes off, complete with a shadow
Bottom: A unique Space suit was designed for the story

thing we could do. We couldn't even do slow motion because high speed photography is damned expensive. Television was run on a shoe-string, all the money was going into radio. So we filmed these things inside a fish tank full of water to slow the whole thing down. I think you can see bubbles when the domes exploded, but at the same time it worked remarkably well. The whole thing was no bigger than 4 feet by eighteen inches. To give the effect of smoke and methane gas escaping, we filled the domes with either milk, scenic paint or whitewash.

"We had long discussions with Tom [Nigel] Kneale who had editorial control over the programme. The three of us had many long and animated conferences at which we worked out most of the shots and effects; drawing, scribbling, suggesting and rejecting until we all three agreed that the ideas would work and would be just what Tom had visualised in his writing. Many of these script conferences took place at the Kneale's house.

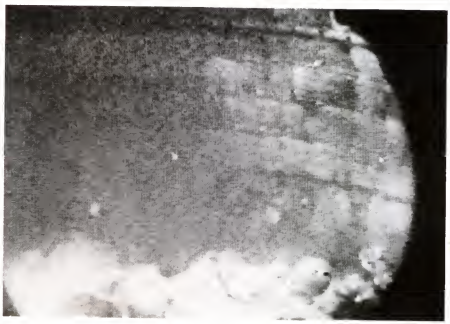
"Jack and I produced the opening caption by using a sheet of card on which we had cut out the letters. We placed this in front of a bath of Dry Ice [solid carbon dioxide which produces a heavy mist as it melts] and blew the vapour through the holes.

"Jack designed the Space ship, which was about 24 inches from stem to stern. We tried the rocket take-off many times with fireworks underneath, and they looked like fireworks. So what we did eventually was stick a 12 volt car headlight bulb up inside the rocket — it was a single engine rocket, thank God — then we blew smoke through the thing that was supporting the rocket, down a tube and into the rocket. One has to admit that it was not a good shot, but I suppose we got away with it. But the terrible thing was that the smoke that rose from the rocket

***Quatermass II* The title card, made more mysterious by Dry Ice**

Photos right — *Quatermass II*
Top: Jack Kine and Bernard Wilkie as two technicians
Middle: A better shot of Bernard Wilkie putting on Professor Quatermass's Space suit
Bottom: The alien creatures in a dome, or Jack Kine's hand in a bowl!

Quatermass II **The credit for Bernard Wilkie and Jack Kine, which strangely did not appear at the end of *Quatermass and the Pit*!**



motor, however the shot was lit, the bar that was holding the rocket, feeding the smoke, cast a shadow in the smoke!

"The 'monsters' seen through a porthole, thrashing about inside one of the tanks were one of those things we'd forgotten. We'd put it at the back of our minds for doing and then they said they were bringing the filming forward to that night. We carved all sorts of horrible bits and pieces — they looked like liver — out of dynamold, used for moulding. We tied these to a rubber glove and Jack put his hand up through a hole in a plastic bowl and the glove was made to seal the hole. Then we filled the bowl with water, cork dust and gunge and probably some Dry Ice. When Jack moved his hand it gave the effect of the creature in the dome.

"During transmission, Jack and I had to grab John Robinson [Professor Quatermass], who was dressed in a heavy Space suit created by us, and set him down in another part of the studio — he would never have made it on cue otherwise. We were dressed as lab technicians in order that we could be near him on the set — our début as tv actors?

"One of the greatest thrills in those days was travelling to work by bus and listening to other passengers discussing the programme they'd seen the night before."

Quatermass and the Pit

During *Quatermass and the Pit*, Quatermass transforms a race memory of the Martians into a tv picture. "This was one of the first occasions that we used vacuum-forming. Jack made a model and we vac-formed all these little monsters. It seemed a good idea at the time, but if

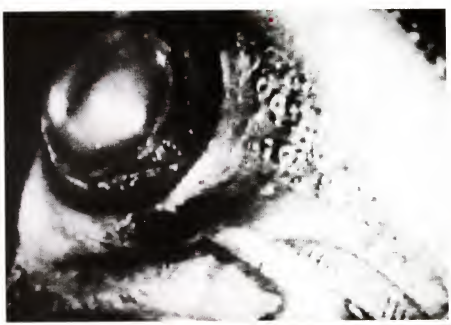
Right — *Quatermass and the Pit*
Top: Little did the 1950s audience realize that the movement of the Martian's eye was achieved by inflating a condom in a plastic bowl.
Bottom: One of the models used for the race-memory scene

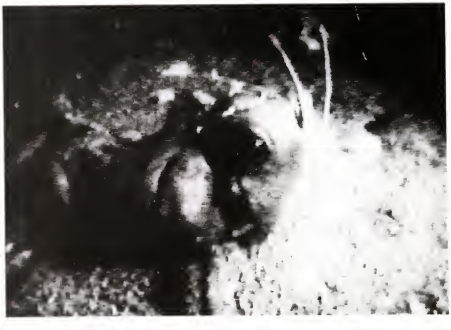
anybody tries to stick vac-forms together — the back of the head to the front of the head — they'll know the problems we had. All the limbs, everything, was made in two parts, and I believe they were eventually filmed stuck together with sticky-tape. The final forms were about a foot high. The actual sequence was shot with these things mounted on sticks being waved in front of a black cloth. We also had to film a monster's head being bashed in, so we cast one in plaster and filled it with gunge and muck and when the head was broken all sorts of things came out.

"The 'melting' spaceship was an absurdly small model cast in paraffin wax illuminated by photoflood lamps. We had an [electric] element inside and also had hair dryers aimed at it to make it melt. We used Golden Syrup to increase the 'ooze'. We tried using syrup on the original, but it got everywhere, all over the studio. I vowed that I would never use syrup again.

"Near the end of the story, Cecil [Cec Linder, as Dr Matthew Roney] had to throw an iron chain to earth the alien ship, whereupon there's a terrible explosion. These days there are a million ways of doing it, but then we had one camera and the whole shot had to be performed in front of a static camera. Hidden by his body we had almost a pound of flash powder, which is fairly potent, wrapped in paper, with very thin wires coming from the lighting gantry at Ealing. So we fired this flash, but the camera couldn't look directly at it, so Cecil was placed between them. At the same time, had he looked at it he would have gone blind, so we had to put pads over his eyes, and the poor blighter had to walk across the studio floor fairly accurately and throw the chain at a position he can't see, because with the blinkers on he couldn't see a thing. Unfortunately, the flash was so intense that it blacked out the film, it was a bit over the top. We were being led by the script, which said that this is virtually an atomic bomb. Another problem of Cecil not being able to see where he was was the danger of the searing heat from the flash powder, so we wetted the front of his hair, with flame-proof paper in front of his face and made sure all his clothing was fire-proofed as well. Cecil took it well. He was a pleasure to work with."

*Next issue Bernard Wilkie talks more about **Quatermass and the Pit**, with **1984** and the birth of **Doctor Who**'s Daleks.*





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THE TOMORROW PEOPLE
Secret Weapon

Elizabeth (Elizabeth Adare), Stephen (Peter Vaughan Clark) and John (Nicholas Young) in the Tomorrow People base

Photos © Thames tv

"Professor, the work we are doing here could well put nuclear weapons alongside the muzzle-loading musket at the war museum... Every major power in the world, and quite a few of the minor ones, are actively engaged in research into ESP with a particular view to its military and espionage implications."

Professor Cawston, a research scientist specializing in Extra Sensory Perception, arrives at a Gypsy caravan site to visit a young boy, Tyso Boswell. However, Tyso's sister, Evergreen, says he is sick... dying.

The Plot
1: Found and Lost

Tyso lies on his bed, thrashing about as he hears the voices of John, Stephen and Elizabeth in his head. He is starting to break out. Mrs Boswell believes he is faking an illness.

In the lab, John tells the others they have lost contact with Tyso — he has now lapsed back into normality. The three still decide to celebrate; another Tomorrow Person will soon be joining them. Stephen is thoughtful, recalling a face he has just seen through Tyso's eyes — one he recognizes.

Now recovered, Tyso visits Cawston's laboratory to undergo ESP tests. Cawston reveals that he chose Tyso from a group of schoolchildren who were randomly tested for ESP abilities. Tyso's brainwaves are almost unique; Cawston has only ever once before experienced one boy with similar readings. A boy called Stephen Jameson, who has since disappeared.

Father O'Connor (Frank Gatliff) is visited by Tricia Conway (Ann Curthoys) and Colonel Masters (Trevor Bannister)

Left: The Prime Minister (Hugh Morton) is told the truth about the Government Agency's actions

Professor Cawston (Bryan Stanion) meets the Tomorrow People

Stephen finally remembers Professor Cawston, and decides to visit him.

Cawston is surprised as Stephen jaunts into his lab. He asks the boy if he will join a demonstration of ESP ability that has been arranged for the military tomorrow. Stephen refuses, realizing that the military would only plan to use the Tomorrow People as a secret weapon. Stephen asks Cawston to inform him if he comes across any other telepaths like himself, and gives him a telephone number for TIM.

The next day Colonel Masters and his assistant Tricia Conway arrive at Cawston's laboratory for the demonstration. Tyso is given random numbers, which he then produces on the roll of a pair of dice. Masters is impressed.

TIM reveals that Cawston has telephoned and asked to see Stephen. The others suspect a trap, and so Elizabeth is sent in advance in the guise of a telephone sanitizer. Once she is sure it is safe, she reveals her powers to the Professor. He tells her that Tyso has disappeared.

John and Elizabeth visit Mrs Boswell. She reveals that her husband has sold Tyso to Colonel Masters.

Masters and Tricia visit Cawston, and offer him a chance to join their project. After they have gone, John, Elizabeth and Stephen jaunt to the Professor's lab.

Back at the research centre, Masters and Tricia discuss Cawston. Miss Conway has limited psychic abilities herself, and has detected from the Professor's mind that there are other telepaths in existence.

John tells Cawston that Tyso is in the final stages of breaking out. If they don't free him from the military within three days, he will die!

2: Not Quite a Sleeping Beauty

Cawston agrees to Stephen testing before Colonel Masters, in the guise of a boy living in a Shepherd's Bush hostel. Elizabeth has already used psycho-hypnosis on the hostel's keeper, Father O'Connell, so that he believes that Stephen has been there for months. Masters and Tricia arrive and Stephen gives them a small taste of his powers.

Later Tricia gives her verdict to the Colonel. She senses that Stephen is a true telepath, but he was shielding his mind and making deliberate mistakes. She also senses that Cawston was aware of this.

Masters and Tricia visit the hostel to see Stephen. The Tomorrow Person is offered money to join the intelligence service, and he agrees.

Elizabeth and John lose contact with Stephen, and realize he has been drugged.

Cawston is taken from his lab to the research base, and like Stephen he is drugged for the journey. He wakes up in a white room, and is welcomed by Colonel Masters who invites him to take charge of ESP research at the base. Masters shows him an intensive care unit where Stephen and Tyso are held on life support systems. They have been drugged with synaptrol which paralyses the brain. Masters believes it is the only way he can prevent them from jaunting away; he previously encountered a girl of nineteen with similar powers, but she vanished into thin air and was never seen again. Masters wants Cawston to find another way of restraining the young boys. He has only a few days before brain death occurs.

Cawston is allowed to return to his own laboratory, but Tricia has had it bugged. Cawston contacts Elizabeth and John and tells them about Stephen and Tyso's condition. Elizabeth jaunts to see him, but is detected by the hidden camera. Watching on his monitor, Masters marvels at seeing "a genuine teleporter" and claims "we've got to catch her now!"

3: Whose Side are You On, Professor?

Cawston tells Elizabeth of Stephen and Tyso's predicament. She gives him a ring containing a homing device — but Masters and Tricia are watching.

The next morning John and Elizabeth are worried that Cawston has not contacted them. They jaunt to his lab, and the Colonel is overjoyed to observe another teleporter. Cawston has left, but his ring remains behind, and John finds the hidden camera on the bookshelf.

Rather than let the Tomorrow People examine top secret equipment, Masters sets the camera to self destruct. As the instrument begins to make a buzzing sound, Elizabeth hurls it through the window and it explodes. The pair jaunt away.

Cawston wakes up in the white room. Masters admits that they had his laboratory bugged and demands to know whose side he is on. Masters leaves the room, and the couch begins to rotate. In a disorientating whirl, lights flash as the ceiling lowers...

Later Cawston tells Masters about the Tomorrow People. Masters decides on an experiment, and administers the synaptrol antidote to Tyso. As the boy wakes up he is told to think of Elizabeth, and in the lab the black girl hears his message. Tyso gives her his location, and asks for help... The task done, Masters injects Tyso with synaptrol again.

Elizabeth is eager to help Tyso, but John is more wary. TIM suggests they look at the research centre from outside.

Chris (Christopher Chittell) saves John's life

Tricia senses that the Tomorrow People are nearby. John and Elizabeth jaunt into Masters' office, and shoot the Colonel and Tricia with stun guns. Cawston shows them the synaptrol antidote, but at that moment Tricia comes round and hits the three of them with the drug. Simultaneously John jaunts, affected by synaptrol but holding one of the antidote capsules. Elizabeth is taken to the intensive care unit.

TIM observes helplessly as John jaunts into the lab and collapses. Without a life support unit he will die...

Elizabeth is given the antidote, but Masters tells her if she jaunts to help John then Stephen and Tyso will die.

4: A Present From Russia

At TIM's request, the Tomorrow People's human friend Chris has arrived at the lab to help John. He administers the antidote and John recovers.

Elizabeth gives Masters a display of her telekinetic powers. Tricia demands that she opens her mind, but Elizabeth warns it would hurt the woman. Eventually Elizabeth gives in and Tricia reels in pain.

Chris suggests a way of helping the others; by going to Masters' boss, the Prime Minister! Later they kidnap the leader as he is being driven along the Embankment.

John arrives back at the lab with the Prime Minister and tells him about Masters and his plans for the Tomorrow People.

Masters gives Elizabeth a task: she must jaunt to Moscow, visit a particular tourist shop and return with a Russian doll. After she has gone, he tells Tricia the doll will contain a gadget they have been trying to smuggle out of Russia for weeks...

John explains to the Prime Minister that they cannot harm him. Elizabeth jaunts into the lab on her return from Russia, and shows them the doll. John opens it up and finds the device inside. TIM identifies it as an implant for use on the human brain, which could control an individual's actions. The Prime Minister is horrified, and crushes it under his shoe.

Elizabeth returns to Masters with the doll, and he is furious to find it empty. He orders his men to switch off the life support systems in ten seconds time. At the count of five the telephone rings. Masters is called to the receiver, and instructed by his superiors to release the Tomorrow People.

Elizabeth watches Stephen revive, and then goes to Tyso's side as he begins to break out. John arrives with jaunting belts and he, Elizabeth, Stephen and Professor Cawston jaunt to the lab. John returns for Tyso, whose mental agonies are now affecting Tricia. John links his mind with Tyso and helps the boy completely break out. He then speaks to Tricia, and tells her. "I want you to know about us... Somewhere back in your childhood you too were a potential Tomorrow Person, but unlike Tyso, unlike us, you didn't follow it through. But it's not too late."

Credits

Elizabeth ..... Elizabeth Adare
John ..... Nicholas Young
Stephen ..... Peter Vaughan Clark
TIM..... Philip Gilbert
Tyso ..... Dean Lawrence
Professor Cawston .... Bryan Stanion
Colonel Masters..... Trevor Bannister
Tricia Conway
..... Ann Curthoys
Mrs Boswell ..... Joanna Tope
Evergreen ..... Denise Cook
Father Martin O'Connor
..... Frank Gatliff
Prime Minister..... Hugh Morton
Chris ..... Christopher Chittell

Writer ..... Roger Price
Series Creator..... Roger Price
Title Music..... Dudley Simpson
Scientific Adviser
..... Dr Christopher Evans
Designer ..... Philip Blowers
Director ..... Stan Woodward

Tyso (Dean Lawrence) is about to break out

Background

In a series that frequently scraped the bottom of the barrel for Science Fiction stories, *Secret Weapon* (the opening story of the third season of **The Tomorrow People**) is a surprisingly mature and engrossing drama. Roger Price's script poses some fascinating questions, and in a welcome change he puts the lead characters up against a human enemy, rather than the usual badly-designed alien monsters.

Furthermore, Price has written some wonderful dialogue, particularly on the morality of war and the nature of the Tomorrow People themselves. One example of this is Cawston's line, "Can you imagine living your whole life in a tribe of monkeys, with your very survival depending on them not finding out that you're a... superior creature?" which conveys the message, even though Bryan Stanion fluffs it. Price gives Colonel Masters a degree of character normally lacking in the series, and Trevor Bannister (probably best known as the lecherous Mr Lucas in **Are You Being Served?**) throws himself totally into the rôle.

There are, of course, some truly tacky moments and some awful lines. Elizabeth's masquerade as a telephone sanitizer is best forgotten, as Elizabeth Adare adopts an unconvincingly stereotyped Jamaican accent which would never be allowed on children's television today. The Boswell clan represent some of the worst actors of their day, while Nicholas Young is forced to utter "Oh dear Elizabeth, you're always prepared to see the best in people aren't you?" in the most sickly manner possible.

There are some notable points for continuity buffs; Professor Cawston makes his second appearance, after previously showing face in the first two episodes of the second season tale *A Rift in Time*. Mrs Boswell and Evergreen become semi-regulars throughout the third season, while both Cawston and Tricia would return in the season's final tale *The Revenge of Jedikiah*. In that story Colonel Masters is murdered (although Trevor Bannister fails to return to the rôle) and Tricia finally breaks out and becomes a fully-fledged Tomorrow Person. It is also interesting to note that in *Secret Weapon* Masters reveals that another Tomorrow Person existed, but unfortunately jaunted into hyperspace where she presumably died. This is a fate that almost claimed Elizabeth's life in *The Blue and the Green*.

For once, the design work on the series is of an admirable quality, with some atmospheric blue lighting in the life support area of Masters' research centre. Also of note is the strange white room where Cawston is tortured, with its flashing spotlights. The Tomorrow People's special powers are illustrated by using the usual television trickery of the day; for telekinesis Chromakey fakes a levitating teapot, or wires raise a telephone receiver. When Stephen is haunted by the memory of Cawston's face in episode one, a close up of Bryan Stanion is inlaid onto the right hand side of the screen.

A limited amount of filming was completed for the fourth episode, although John and Chris's dialogue was dubbed on in post production. The footage involved the kidnapping of the Prime Minister from his car, and locations ranged from Westminster to a stretch of the Embankment.

Secret Weapon was broadcast on Wednesdays at 16.50 from February 26th through to March 19th 1975.

Richard Houldsworth
Photo Research: ***André Willey***

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Announcements

Ten Forward club members wish to say: Gene Roddenberry. Gone but never forgotten by Star Trek fans throughout the world. The spirit of your Enterprise touched the hearts of us all forever.

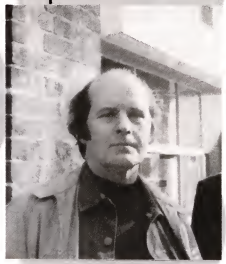
From Paul, Mary, Jonothan, Patrick, Sean and all at Ten Forward wish to thank Gene Roddenberry for giving the Human Race hope for the Future with his unique vision of Star Trek.

PETER BRACHAKI

Designing a Space-Time machine...

IN the history of **Doctor Who** there have been only four constants; the theme, the Doctor, the Police Box and the TARDIS exterior. Of all these, only the Police Box bears any close resemblance to its original, and the TARDIS interior has undergone the most changes.

The TARDIS was originally designed in August 1963 by Polish-born Peter Brachaki for the pilot episode (recently shown for the first time by the BBC). Way back in 1976 our interview with Mr Brachaki appeared in the Doctor Who Appreciation Society's magazine, *Tardis*. This is an updated form of that interview.



Peter Brachaki

The Console

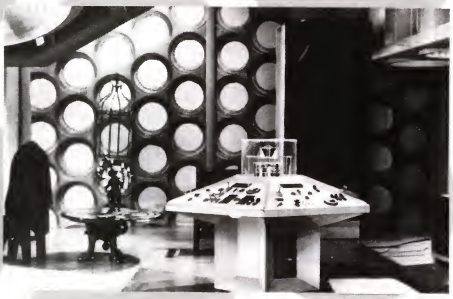
"The TARDIS was supposed to be a craft for one person, and with a central control panel all the controls could be close together and so easily accessible to that person. The central column was never supposed to go up and down as it does now. Originally, I had planned that when the TARDIS was operated the central column would rise and then, when reaching maximum height, would slowly turn around with lights flashing inside. These lights would be supplemented by mirrors fixed in the column as well. When the journey was finished, *then* the column would go down. The column was supposed to be a type of three-dimensional navigational instrument. The Doctor could look at it and see where the TARDIS was in Space and Time."

In keeping with the idea that the TARDIS was a one-person craft, Peter Brachaki had wanted to design each control so that it fitted the Doctor's hands. Unfortunately, the restricted budget meant that the controls just became a collection of old switches and voltmeters.

At the top of each of the console's six panels were hessian-covered panels. Underneath these were shelves for microphones. No doubt the idea was to avoid using microphone booms when people were near the console, but this idea seemed to have been dropped. Also dropped was the idea of having metal handles at each of the console's edge angles.

Underneath the console was a series of aluminium sheets, which fitted together to form a hexagon under the console, thus defining the 'work area' of the console.

The main part of the original TARDIS set. From left to right; the ceiling 'power source', the console, one of the black boxes and the scanner and lights area. Note also the furniture on the set, supposedly collected by the Doctor on his journeys.



The Walls

Peter Brachaki chose circular indentations on the walls as he "...wanted something that was timeless, something equally suited to ancient Egypt and the far distant Future. It could have been any geometrical shape, hexagons for example.

"I wanted to make the walls out of fibre glass, but there was not enough money for that. So the walls were made from wood, with the indents made from vacuum formed PVC. The walls were originally supposed to be translucent and were meant to pulsate when the TARDIS was working. The doors were made in the same way, except that they had a welded metal framework."

The door section was so well made that it lasted right through to Sylvester McCoy's time as the Doctor.

A dropped feature of the walls was that were to have 'camera traps' in two of the indents, giving more scope for shots of the control room. Also used as walls were photographic blow-ups, with the same circle theme. In fact, these were photographs of a three inch sheet of plastic Peter Brachaki had seen while designing the set.

Computers and Power

At the opposite end to the doors were the scanner and computer area. In the pilot the computer area was filled with photographic blow-ups of valves and similar electrical equipment. When Barry Newbury had the task of re-mounting the set for the recording of episode one —

Peter Brachaki was unable to do this as he was in hospital — he replaced the blow-ups with a fairly blank area with rows of flashing lights.

Also by the computer area was a three-part ceiling lighting unit. In the centre of this finally hung the scanner (an ordinary studio monitor), but, as always, this was not the original idea. This would have been to have the monitor hidden in the light unit and then, when it was to be used, a two-part trapdoor would open in the lighting section and the scanner would descend. The metal frame supporting this whole unit would have been backed by perspex, with vertical strip lighting along the metal struts.

Between the console and the doors hung a huge light-like device at an angle. "This was supposed to give the idea of a tremendous power source. In fact, the whole set was meant to give the idea of tremendous power and efficiency." The unit proved to be a cumbersome part of the set and was soon no longer used. Another hexagon of aluminium, the same size as the one under the console, was placed under the power unit.

On either side of the computer/scanner area were two black boxes. Had the appropriate material existed, Brachaki wanted the boxes to change from being opaque to clear with a light pulsing inside when the TARDIS was in flight. As it was, the boxes were made from black plastic and strip lights inside lit up. The boxes made the occasional appearance in the TARDIS as the years went on, still appearing as late as *The Celestial Toyroom*.

In later years, directors complained that the TARDIS was a difficult set to shoot in. On reflection, did Peter Brachaki think that the set had been a bit too big? "The whole idea of the set was that it was flexible. It had to be so when I designed it, as the other stories were not yet decided. If you'd only wanted the set for a quick sequence the console could then be moved up against one of the walls. The size of the set [roughly 40' by 35'] also provided a very large variety of shots."

The first episode called for a set with the doors, a wall and the computer area. A wall on the other side of the door, with a hexagonal perspex screen area were designed but never built. For episode two Barry Newbury designed the remaining wall with the doors leading off to the rest of the TARDIS. Peter Brachaki, however, had some ideas for the development of the set. "The bedrooms would have been octagonal with transparent sides, which could be made to go opaque, although I'd no idea how we could do it then."

Stephen Payne and Jan Vincent-Rudzki

The light 'power' source hanging above the set

The set model for the early TARDIS. The sleeping quarters and surrounding walls in the distance were added for the third story *Inside the Spaceship*. The model survived in the *Doctor Who* office through the Seventies, then vanished

A15 *Eyewitness News*

Writers ..... Steven Long Mitchell & .....Craig W Van Sickel
Director.....Lyndon Chubbuck

Renee Longstreet (Angela Basset), Arvin Kaufman (Gene Butler), Virginia Hamm (Deborah Goodrich), Joe (David Haskins)

George is to be trailed by a news team for the week and this puts a strain on his relationship with Matt. Meanwhile, they find themselves investigating a porn racket when some perverted sex/violence movies start to be acted out for real.

A16 *Partners*

Writers ..... David Garber & .....Bruce Kalish
Director.....Stan Lathan

Sgt Dustin Baxley (Terry Beaveras), Ken Jesters (Bill Karlmenson), Theo (Gilbert Lewis), Chester Charles (Crofton Hardester)

Sikes's mentor is to retire and George and Susan prepare for the pod transfer. As the 'pregnancy' takes its course George is accused of stealing drugs from Police evidence files. Trying to prove his partner's innocence leads Sikes to a disturbing truth...

A17 *Real Men*

Writers .....Andrew Schneider, ...Diane Frolov
Director.....John McPherson

Carl (Oscar Dillon), Rankin (Arthur Seidel), Nurse (Patty Toy)

George's pregnancy is changing his body. A body-builder takes Newcomer drugs to improve his performance. How should Matt react to his partner's changes, and his old friend's dating Newcomer Cathy? What is masculinity anyway?

A18 *Crossing The Line*

Writers ..... Steven Long Mitchell & .....Craig W Van Sickel
Director.....Gwen Arner

Nurse Addison(Eva Widman), 'Doctor Death' (Tobin Bell), Cyndy (Heather McCombs)

A serial killer is on the loose in Los Angeles. His psychopathic method of murder involves injecting his victims with sodium pentathol. Sikes recognizes his style as that of a killer he failed to capture when he was still a young, uniformed officer...

A19 *Rebirth*

Writers ..... Tom Chehak
Director..... Tom Chehak

Peter Rabbit (Brian Thompson), Okno (Ellen Wheeler), Sikes's Father (John Sudolas), Billy (Raffi DeBlasio)

While trying to stop a string of hold-ups of corner shops, Matt finds himself attacked by a Newcomer and is killed by him. In a bizarre twist of events, Matt wakes up in hospital. It seems that the Newcomer who killed him has brought him back to life...

A20 *Gimme, Gimme*

Writers ..... Andrew Schneider & .....Diane Frolov
Director.....David Carson

Edgar Allen-Poe (David Selburg), Rita Allen-Poe (Beverly Leech), Lee Smith (Joseph Cali), Cyril Roman (Armin Shimerman)

A revolutionary new fabric is causing a controversy. George and Susan buy shares in the company but Buck protests that the Newcomers are being worked in slave-like conditions. When the owner of the company is murdered Sikes and Francisco have to investigate...

A21 *The Touch*

Writers ..... Steven Long Mitchell & .....Craig W Van Sickel
Director ..... Harry Longsteet

Andron /Andy (Johnathan Brandis), Rigac (Mike Preston), Ella Day (Dorothy Fielding), Young Andron (Mitchell Allen)

Cathy recognizes a frightened child as one she knew on the Newcomer ship. He had been chosen to be trained as an Overseer and Cathy finds evidence that the training is continuing on Earth. She kidnaps the boy, leaving Sikes and Francisco to try to find her before the Overseers do...

A22 *Green Eyes*

Writers .....Andrew Schneider & .....Diane Frolov
Director.....Tom Chehak

Marilyn Houston (Kim Braden), Rick Perris (John Calvin), Michael Bukowski (Geoffrey Bryant), Noali Ramsey (Andrew Jones)

George and Matt have a huge fight and ask for new partners, Matt and Cathy have a bad date and decide to end their romance, Buck becomes romantically involved with his school teacher and some loony purists develop a bacteria to kill every single Newcomer in Los Angeles...

Internal politics at Fox then got in the way and the show was cancelled. The hope is to conclude the storyline with a novel from Pocket Books.

Stuart Clark

Matthew Sikes joins the Francisco family to pose for the camera

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